AKIRA 14™

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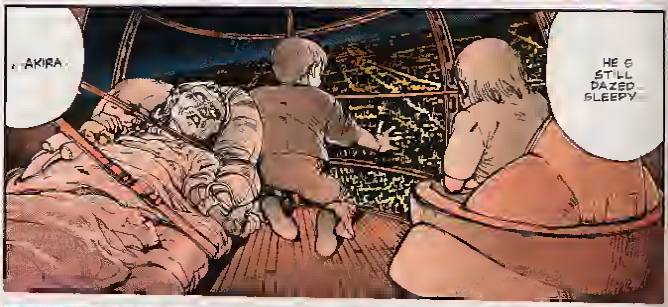
KATSUHIRO OTOMO

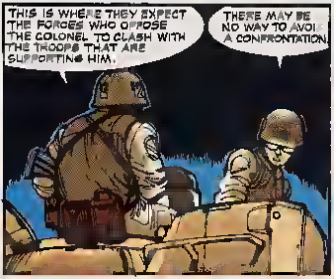
I SENSED A PRESENCE, BRIEFLY. IT WAS HE....
95
777-122


AKIRA.
HE'S STILL DAZED... SLEEPY...

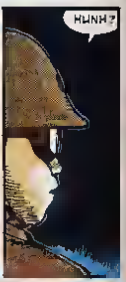
OF COURSE!
THAT'S WHY WE HAVE TO HURRY! THERE'S STILL TIME.

buddabuddabudda
grrn
GRRN

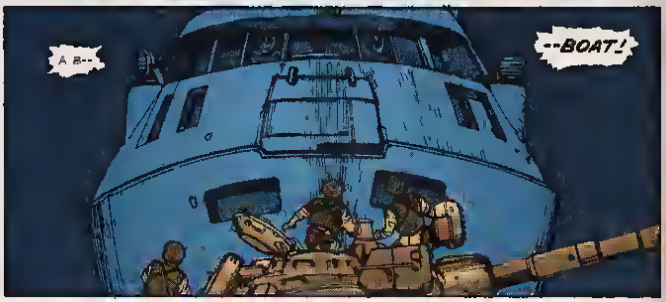
ENTERING THE ELEVENTH DISTRICT, SIR.
COMPANY, HALT!
WE'LL ESTABLISH THE BRIDGE-HEAD HERE!


THIS IS WHERE THEY EXPECT THE FORCES WHO OPPOSE THE COLONEL TO CLASH WITH THE TROOPS THAT ARE SUPPORTING HIM.
THERE MAY BE NO WAY TO AVOID A CONFRONTATION.

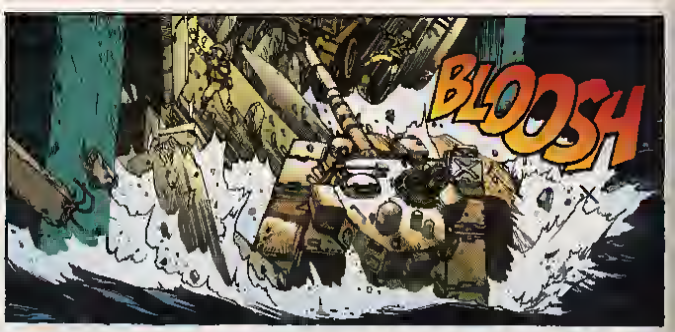
I HEARD THAT NEGOTIATIONS ARE STILL GOING ON.
12

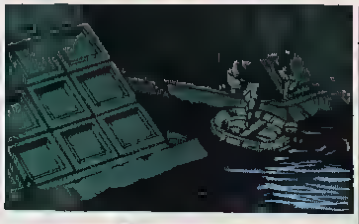

HUNH?

WHAT IN ...?
WHAT TH--?


A B--
--BOAT!

RETREAT!
RETREAT!
KERUNCH
FLOOM


BLOOSH

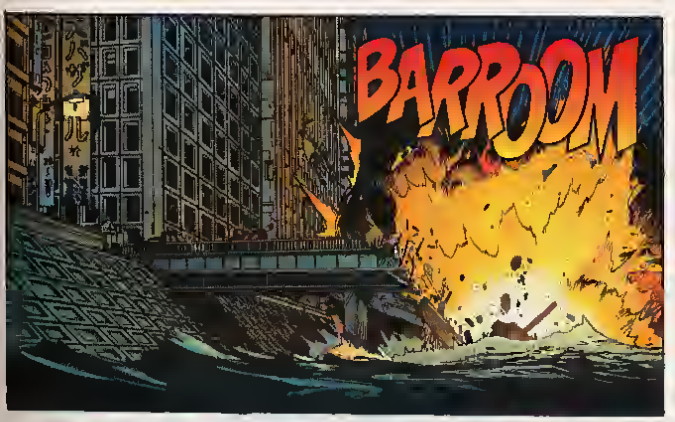


WHOA!
THINK MAYBE THEY WENT A LITTLE OVER-BOARD?

NO, THIS IS GREAT! LIKE A MOVIE. WE COULDN'T ASK FOR A BETTER DISTRACTION.

WHAT'S THAT?
SOMETHING'S BURNING.

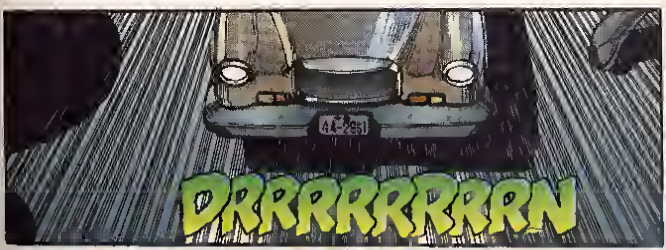
COME ON, CHIYOKO, KANEDA... NEZU'S HOUSE IS THIS WAY!

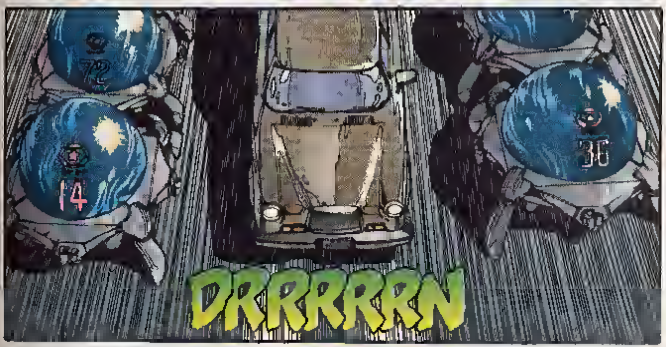

BARROOM

AUGH!
WHAT IN...?
SSSHHH
YIPE!

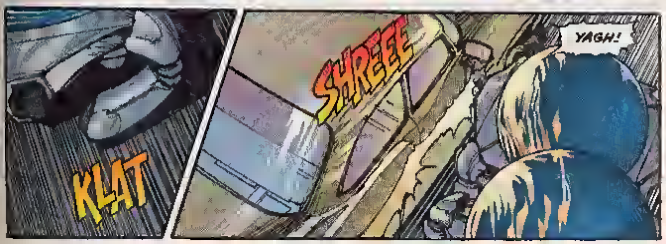
WHAT'S HAPPENING OVER THERE?
SOMETHING BLEW UP GOOD!
IT'S ON FIRE AND EVERYTHING!
LET'S GO TAKE A LOOK!

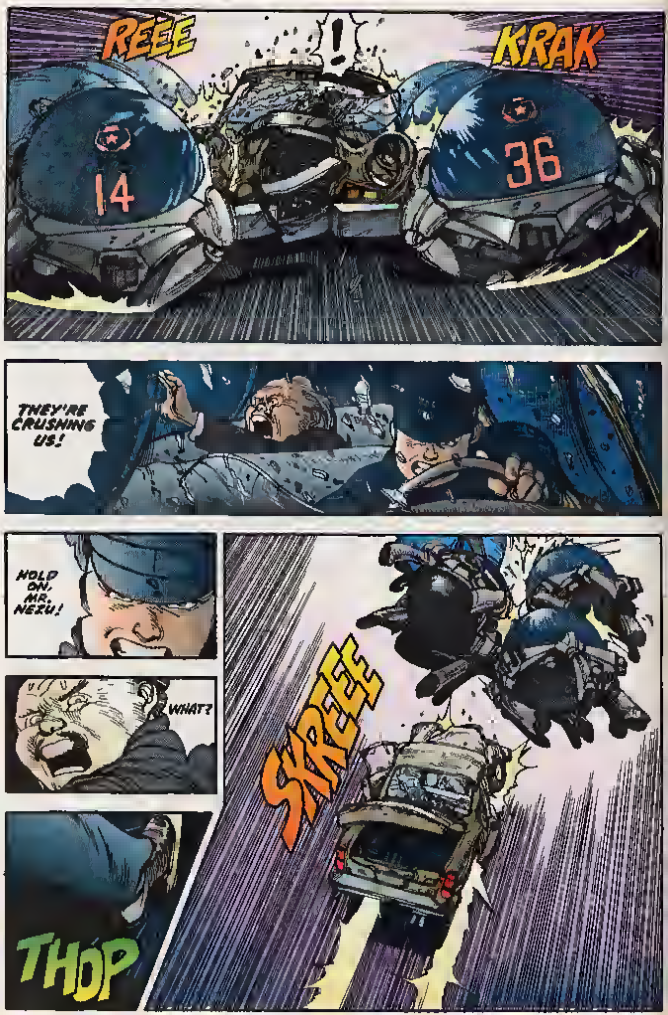
GET BACK TO YOUR POSTS, YOU IDIOTS!
AAH!
EVERYBODY OUTTA MY WAY!
WHAT...?!
tak tak tak
IT'S UNBELIEVABLE!
SLAM
SO CALM DOWN AND TELL ME!
I...I JUST HEARD... ALL THAT RACKET OUT THERE...
IT'S A COUP...A COU D'ETAT.
YOU'RE CRAZY!
tak
IT MEANS MR. NEZU IS...

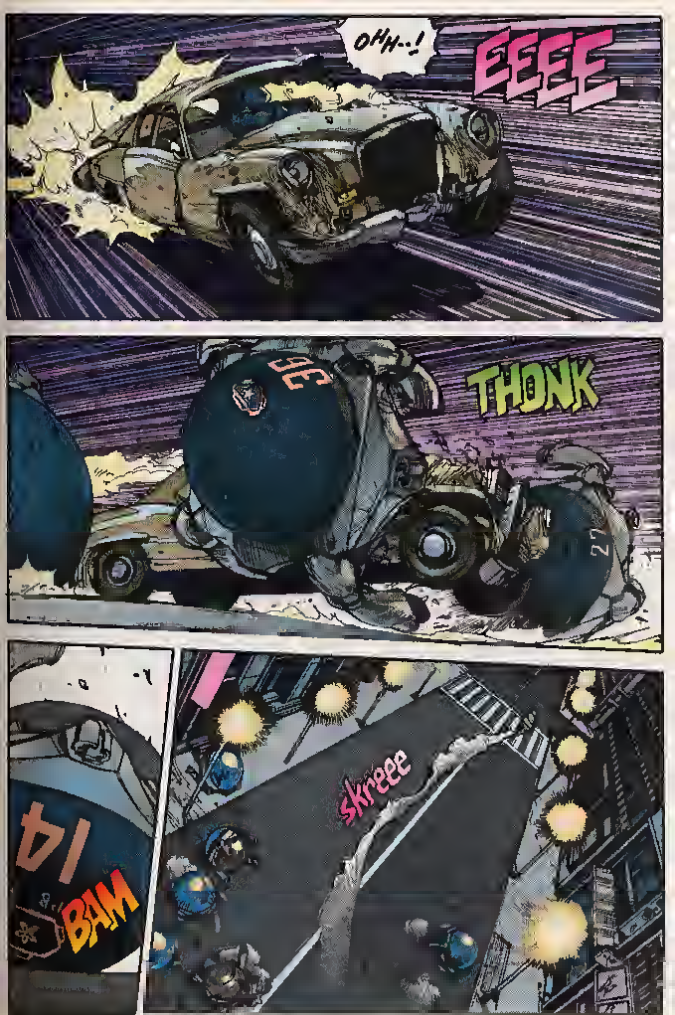

DRRRRRRRRN


DRRRRRN

DAMN THOSE CARE-TAKER ROBOTS!


KLAT
SHREEE
YAGH!


REEE
!
KRAK
14
36
THEY'RE CRUSHING US!
HOLD ON, MR. NEZU!
WHAT?
SKREEE
THOP


OHH..!
EEEE
THONK
14
BAM
skreeee

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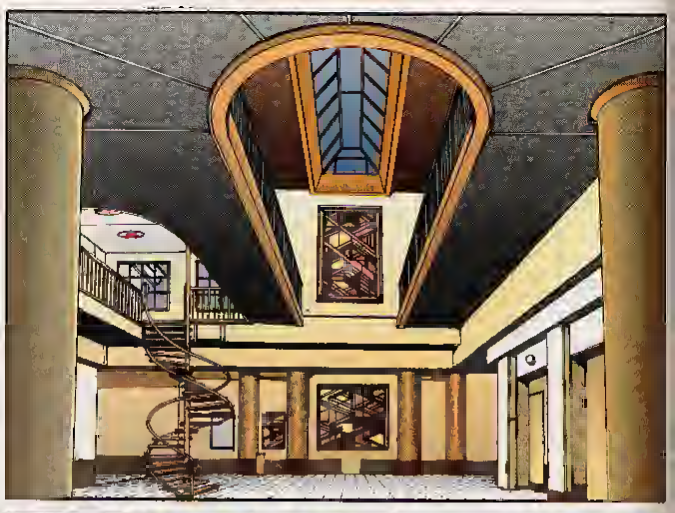
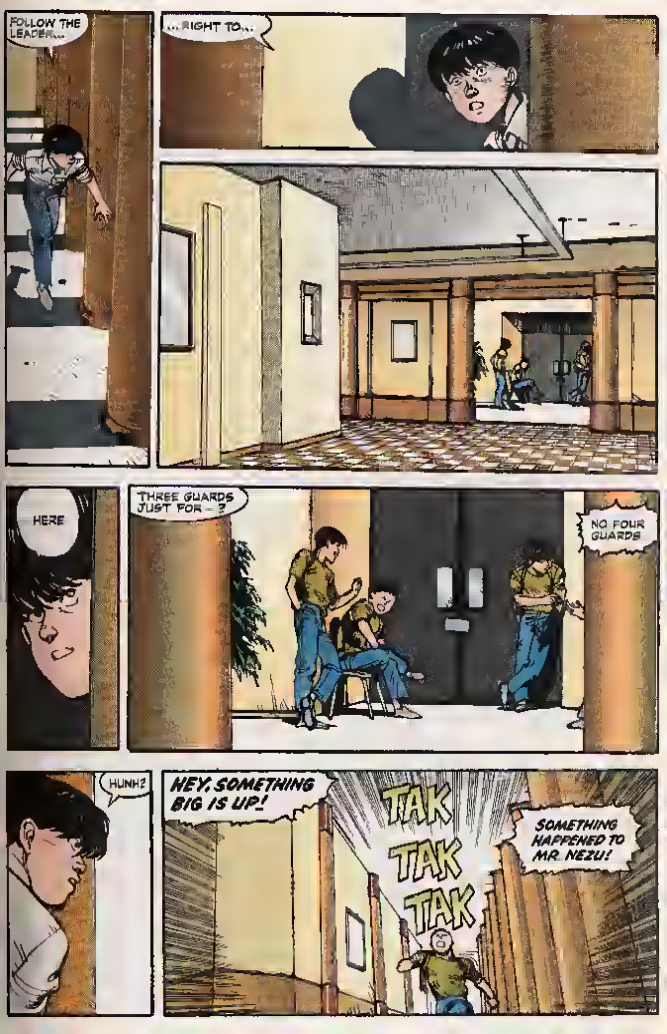


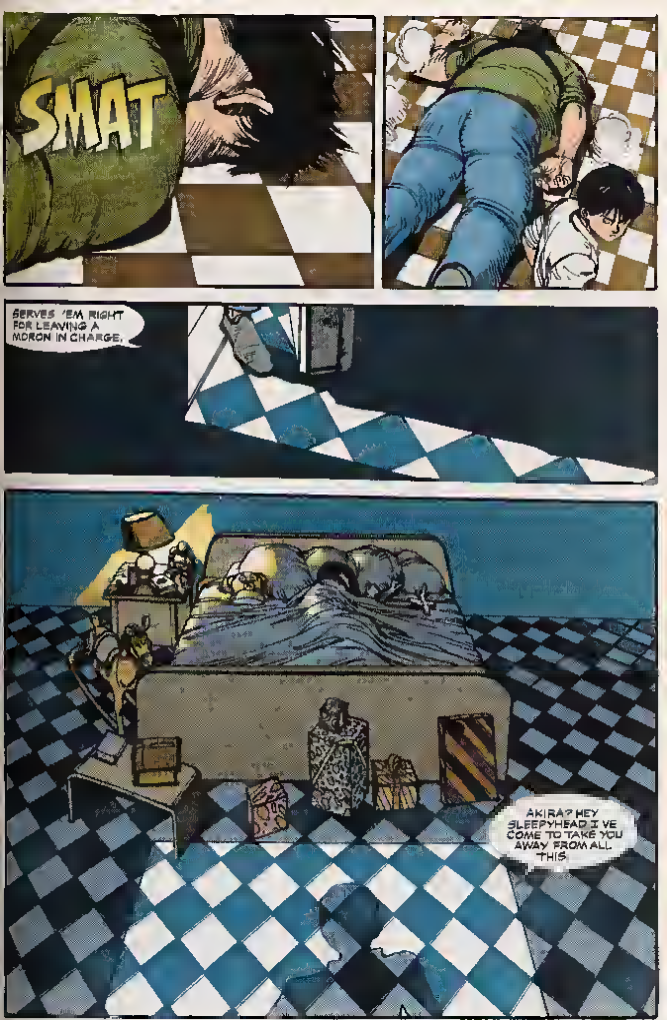
TOK
TOK
TOK

SOMETHING DOESN'T FEEL RIGHT HERE...

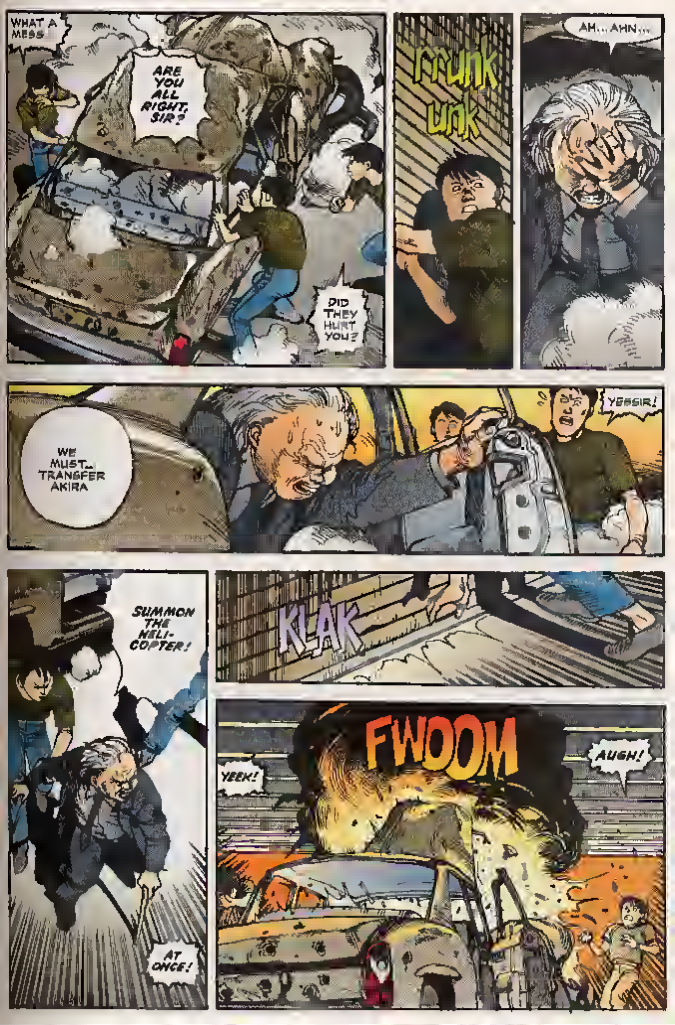
tok
tok


FOLLOW THE LEADER...
...RIGHT TO...
HERE
THREE GUARDS JUST FOR...?
NO, FOUR GUARDS
HUNH?
HEY, SOMETHING BIG IS UP!
TAK
TAK
TAK
SOMETHING HAPPENED TO MR. NEZU!

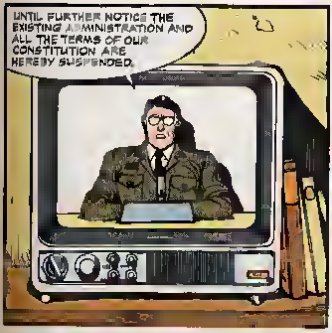
HIS CAR WAS ATTACKED BY THE SAME GUYS WHO'RE TRYING TO OVERTHROW THE GOVERNMENT!
ARE YOU SURE?!
WHAT?!
WE'RE LOOKING FOR VOLUNTEERS TO GET THE GUYS THAT DID IT!
I'M IN!
LET'S ALL GO!
NO, WAIT! SOMEONE HAS TO STAY ON DUTY HERE!
HE'S RIGHT.
FINE. YOU STAY!
NO WAY!
EVERYONE WHO'S GOING, JOIN THE GROUP IN THE BALLROOM. I'M GONNA LET THE REST OF THE MEN KNOW.
RIGHT!
MOVE IT.
LET'S GIVE THOSE BASTARDS WHAT'S COMING TO THEM.
HOW COME I NEVER GET TO GO? IT'S NOT FAIR!
BECAUSE LADY KIYAKO SAYS SO
JUST BECAUSE I'M STUPID!!
I ALWAYS GET LEFT OUT!

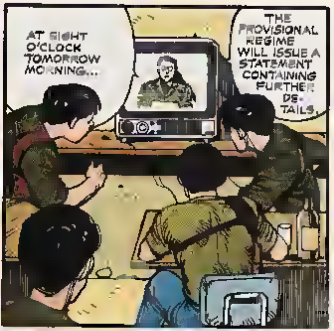

SMAT
SERVES 'EM RIGHT FOR LEAVING A MORON IN CHARGE.
AKIRA? HEY SLEEPYHEAD, I'VE COME TO TAKE YOU AWAY FROM ALL THIS.

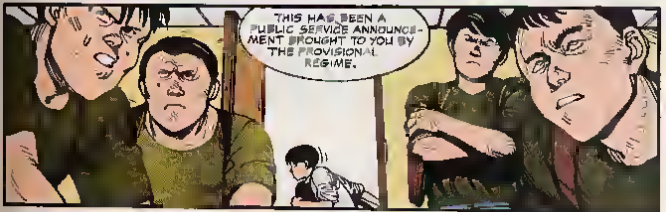
KERRUNK
OPEN THE DOOR! FAST!
HURRY!
HURRY!
REEE
EEEEEEEE
RIGHT!
EEEK
MR. NEZU!


WHAT A MESS
ARE YOU ALL RIGHT, SIR?
DID THEY HURT YOU?
trunk unk
AH... AHN...
WE MUST... TRANSFER AKIRA
YESSIR!
SUMMON THE HELI-COPTER!
AT ONCE!
KLAK
FWOOM
YEEK!
AUGH!

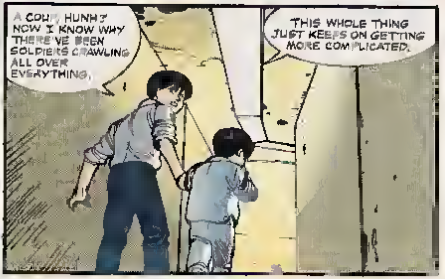
YOW!
GET AN EXTINGUISHER!
PUT IT OUT!
rrrrr
rrrr
rrrr
rrrr
THE BASTARD'S OWN HOME!!!
AWOOO
OOOO
OOOOO
AS OF ONE A.M. A PROVISIONAL GOVERNMENT DEDICATED TO MILITARY SECURITY WILL BE IN CONTROL OF THE NATION


UNTIL FURTHER NOTICE THE EXISTING ADMINISTRATION AND ALL THE TERMS OF OUR CONSTITUTION ARE HEREBY SUSPENDED.

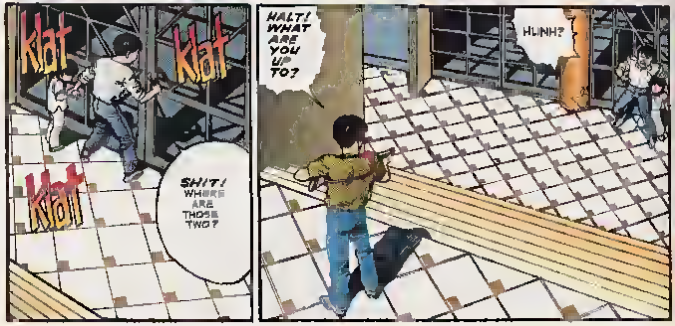

AT EIGHT O'CLOCK TOMORROW MORNING...
THE PROVISIONAL REGIME WILL ISSUE A STATEMENT CONTAINING FURTHER DETAILS.


THIS HAS BEEN A PUBLIC SERVICE ANNOUNCEMENT BROUGHT TO YOU BY THE PROVISIONAL REGIME.

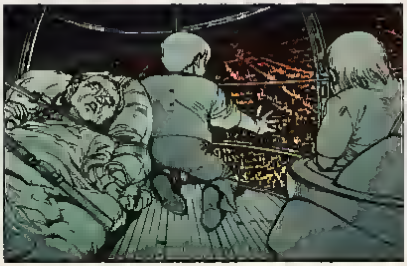
THIS ANNOUNCEMENT WILL BE REPEATED EVERY FIFTEEN MINUTES.
WHAT DO YOU THINK OF THAT?


A COUP, HUNH? NOW I KNOW WHY THERE'VE BEEN SOLDIERS CRAWLING ALL OVER EVERYTHING.
THIS WHOLE THING JUST KEEPS ON GETTING MORE COMPLICATED.

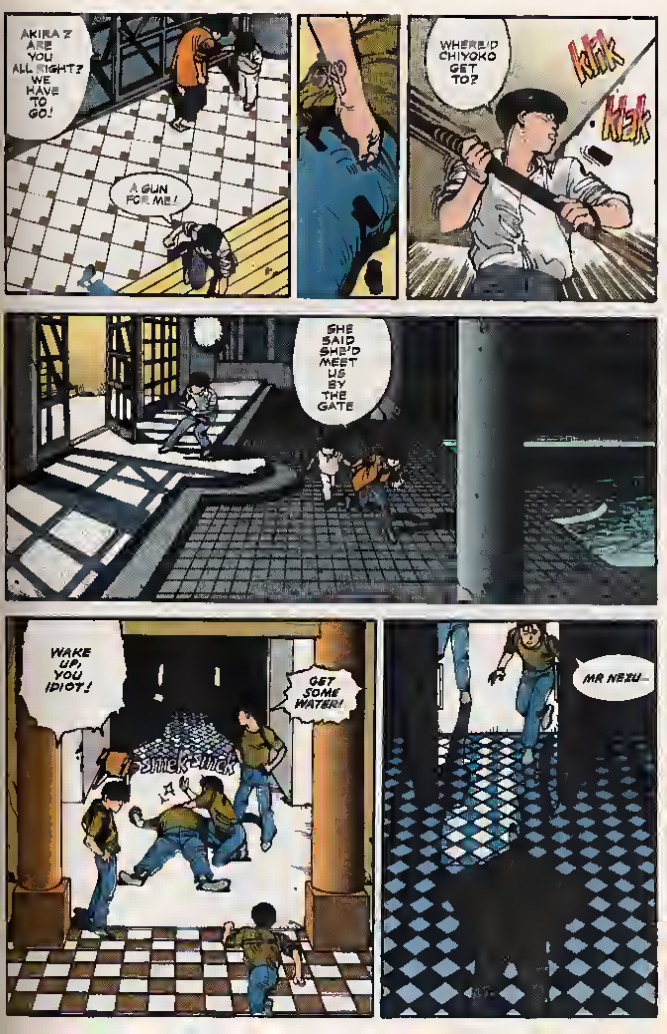
Klat


Klat
Klat
Klat
SH!T! WHERE ARE THOSE TWO?
HALT! WHAT ARE YOU UP TO?
HUNH?

N-NOTHING
BUT WE'RE TRYING TO LEAVE.
HOW COME I'VE NEVER SEEN YOU BEFORE?
HEY! THAT'S THE KID WHO--!
?--ULP!!!
HM?



KAY!
RAKOW
THUM
KIT
KIT
THUK
OK
BLAM
COME ON, KANEDA!
HEY! BRAVE GIRL! HOW'S YOUR ARM?


AKIRA? ARE YOU ALL RIGHT? WE HAVE TO GO!
A GUN FOR ME!
WHERE'D CHIYOKO GET TO?
KRK
KRK
SHE SAID SHE'D MEET US BY THE GATE
WAKE UP, YOU IDIOT!
GET SOME WATER!
MR NEZU...

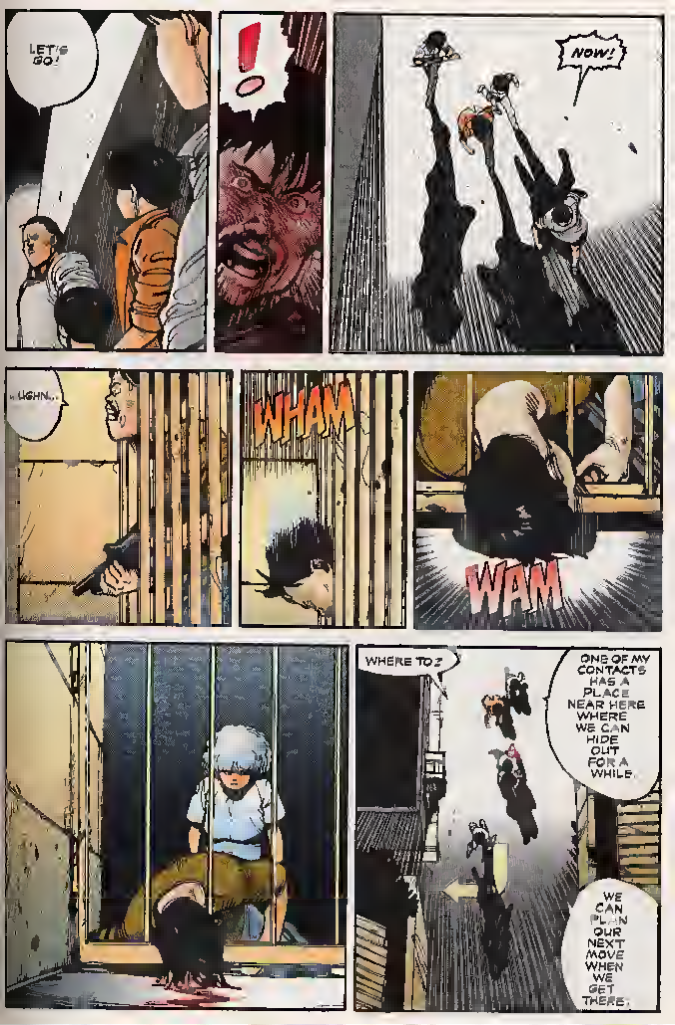
...GRR...
RATS LIKE NEZU GET WHAT THEY DESERVE!
ouch!
owl
eek!
GET THEM! BRING THEM TO ME AT ONCE!
punk
RUN!!
BRING A LIGHT!
BLAM

HEYY!
KNK
BL AM
KRESH
tokka-tokka tokka
KANEDA!
YAAUGH!
BLAM BLAM BLAM
tokka tokka tokka

HUH?
THE SHOOTING STOPPED.
NORTH GATE IS TAKING CARE OF IT.
AN INTRUDER?
FAR AS I KNOW.
WHERE ARE THEY?
HEADING FOR THE EAST GATE. BETTER BE ON YOUR TOES.
SEEMS SOMEONE IS TRYING TO KIDNAP THAT KID.
WE DON'T KNOW FOR SURE HOW MANY OF THEM THERE ARE...
tok
HM?
SHE'S ONE OF THEM!!

TAK
TAK
H-H-HU-HU-HURRY!
kliklak
OO...
POP
AH...
POW
CHIYOKO!
RIGHT ON TIME.

HEY! WAIT UP!
WHAT KEPT YOU?
TOOK A LEAK.
UHH... UHH...
WISH I COULD SEE NEZU'S RATTY LITTLE FACE WHEN HE GETS MY LOVE NOTE!
HOLD IT!!
PUFF!
PUFF!
YOU'RE DEAD.


LET'S GO!
!
NOW!
...UGHN...
WHAM
WAM
WHERE TO?
ONE OF MY CONTACTS HAS A PLACE NEAR HERE WHERE WE CAN HIDE OUT FOR A WHILE.
WE CAN PLAN OUR NEXT MOVE WHEN WE GET THERE.

DID YOU SAY THERE'D BEEN A COUP?
THAT'S WHAT I HEARD
I WONDER IF THAT COLONEL...
I'VE BEEN WONDERING THE SAME THING..
I WOULDN'T PUT ANY-THING PAST THAT BIG APE.
OE

YOU AGAIN? DON'T YOU KNOW WHEN TO QUIT?
BE CAREFUL!
AFTER WHAT WE WENT THROUGH TO GET THIS KID BACK, WE'RE NOT ABOUT TO LET YOU TAKE HIM AWAY FROM US!
!
tok
HEY!
SSh
TAKE..
--THAT!
SSh

AKIRA

BY KATSUHIRO OTOMO

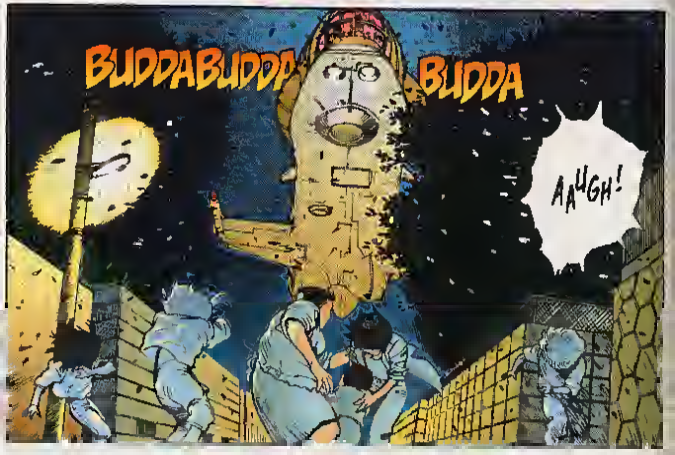
CHAPTER 14

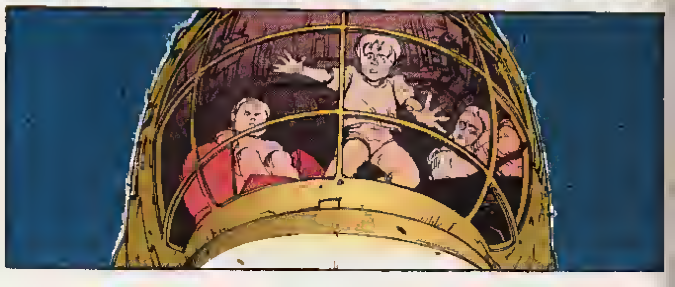
CAUGHT IN THE MIDDLE

WOP
OOG!
whoosh
THUD
KA...
...KANEDA!!
OHH!
KAY!
CHIYOKO!

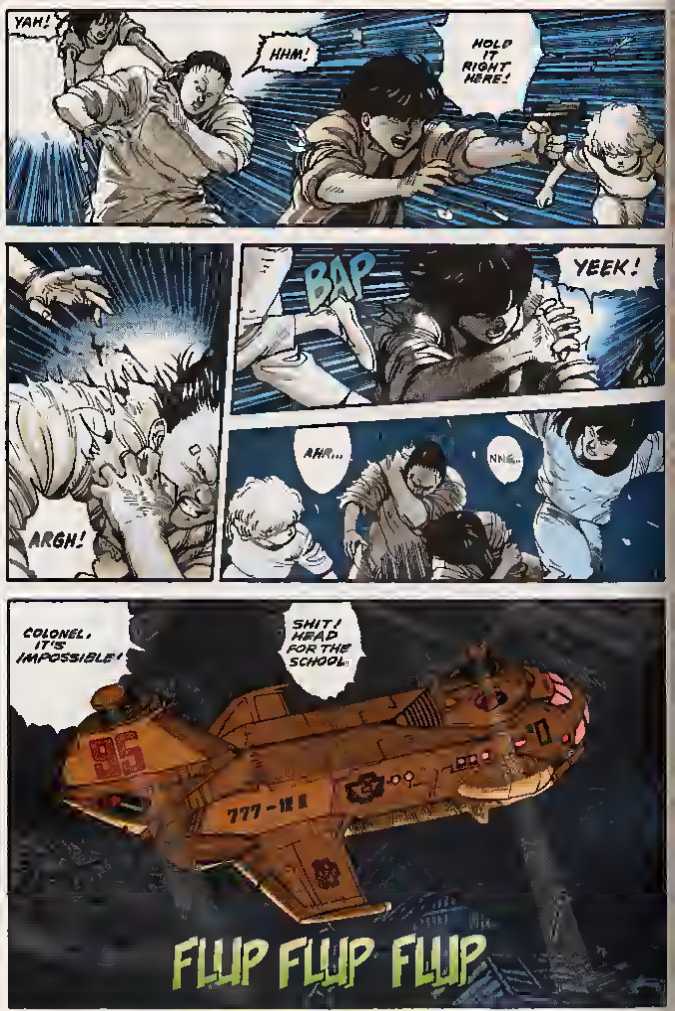
SSh
!
!
!
?
SHIT!

THEY'VE SEEN US!


BUDDABUDDA
BUDDA
AAUGH!



ALERT THE TROOPS! THIS IS A TOP PRIORITY ORDER! I WANT THIS ENTIRE AREA CORDONED OFF WITHIN THE NEXT FIVE MINUTES!
OH!
AKIRA!
COLONEL! I THINK THERE'S ENOUGH ROOM FOR US TO LAND IN THE SCHOOLYARD.
LAND RIGHT HERE! THERE'S TOO MUCH AT STAKE FOR US TO WORRY ABOUT DESTROYING A COUPLE OF HOUSES.


YAH!
HHM!
HOLD IT RIGHT HERE!
BAP
YEEK!
ARGH!
AHR...
NNE...
COLONEL, IT'S IMPOSSIBLE!
SHIT! HEAD FOR THE SCHOOL
96
777-IR II
FLUP FLUP FLUP

MIKI!
MOZU!
HEAR I...
...COME
!
LEAVING SO SOON?!
SWOOSH
!
MIKI!
HELP!
KRUNCH

SGRRK
Yo[illegible]u...
COME AND GET IT!
YOU DON'T LEARN, DO YOU?
HEH,
SWUP
BAM
!

!!
...OW...
WE HAVE TO HURRY!
WE'VE GOT TO GET AKIRA BACK BEFORE NEZU SHOWS UP WITH HIS SOLDIERS!
WHAT A RACKET! DON'T THEY KNOW THERE ARE PEOPLE TRYING TO SLEEP AT THIS HOUR?
KEEP IT DOWN OUT THERE!
LOOK!
THERE THEY GO!
THEY'RE OVER HERE!
!
OVER THAT WAY!

DOWN THE ALLEY!
tromp tromp
THIS WAY!
ARE WE SURROUNDED?
tak
NIIZU...
YOU MAY NOT BELIEVE THIS, BUT MY DEVOTION WAS QUITE SINCERE.
IT NEVER OCCURRED TO ME THAT I'D BETRAY LADY MIYAKO

OOH... THAT ROTTEN KID...
...NEXT TIME, FOR SURE...
HUNH?
HOWEVER...
...THERE WERE CERTAIN DEVELOP-MENTS I COULDN'T HAVE ANTICIPATED...
...DEVELOPMENTS THAT MAKE IT QUITE IMPOSSIBLE FOR ME TO RELINQUISH AKIRA AT THE PRESENT TIME, AT SOME LATER DATE...
I HOPE PERSONALLY TO GO BEFORE LADY MIYAKO AND BEG HER PARDON
SNAP
BE CAREFUL NOT TO HIT AKIRA.
BAP
AGHK!
WHO DID THAT?!

WHAT HAS GONE BEFORE

The year is 2030. The world is rebuilding from World War III. In **Neo-Tokyo** plans are being made to hold the next Olympics in the "old city"—where thirty-eight years before the first of the bombs fell. There, a band of teenaged delinquents led by **Kaneda** encounter **Number 26**—a terrified child who possesses extraordinary telekinetic abilities. During the encounter, the paranormal boy gravely injures **Tetsuo**, one of Kaneda's close friends, then mysteriously vanishes.

As a result **Kaneda** and **Tetsuo** become entangled in a power struggle between a mysterious military and scientific organization led by a man known only as the **Colonel** and an underground resistance group bent on putting a stop to the Colonel's activities.

Among the resistance **Kaneda** meets **Kay**—a girl he alternately maddens and tries to seduce—and Kay's "brother" **Ryu**. The resistance leaders include Ryu's superior, Nezu—who publicly leads the political party that opposes the government—and a powerful religious leader with strong precognitive gifts, **Lady Miyako**.

Under his control, the **Colonel** has a number of children, each one possessing a distinct set of psychic talents and identified by a number marked on the hand. (**Lady Miyako** was, at one time, Number 19 in this series.) One of the children is the mental giant **Akira**, so powerful that since the war he has been buried beneath the earth's surface, suspended in cryogenic sleep.

The Colonel's staff subjects **Tetsuo** to painful experiments which awaken his tremendous telepathic potential. **Tetsuo** is redubbed **Number 41**. Unfortunately, as his powers appear, a monstrous side of Tetsuo's nature also surfaces. Able to shrug off the most serious injuries, **Tetsuo** goes on a killing spree, murdering one of Kaneda's friends and even attacking **Kaneda**.

Unable to tolerate the notion that **Akira** may be more powerful than he is, **Tetsuo** sets out to find his rival. The psychic children, who, like **Lady Miyako**

Akira

Sakaki

Kay

Nezu

YAAGH!
RUN SAKAKI!
MIKI!
KILL THOSE MEDDLERS!
TOKKA
TOKKA
WAAAH!
SHE'S AIR BORNE!
GASP!
NOO!

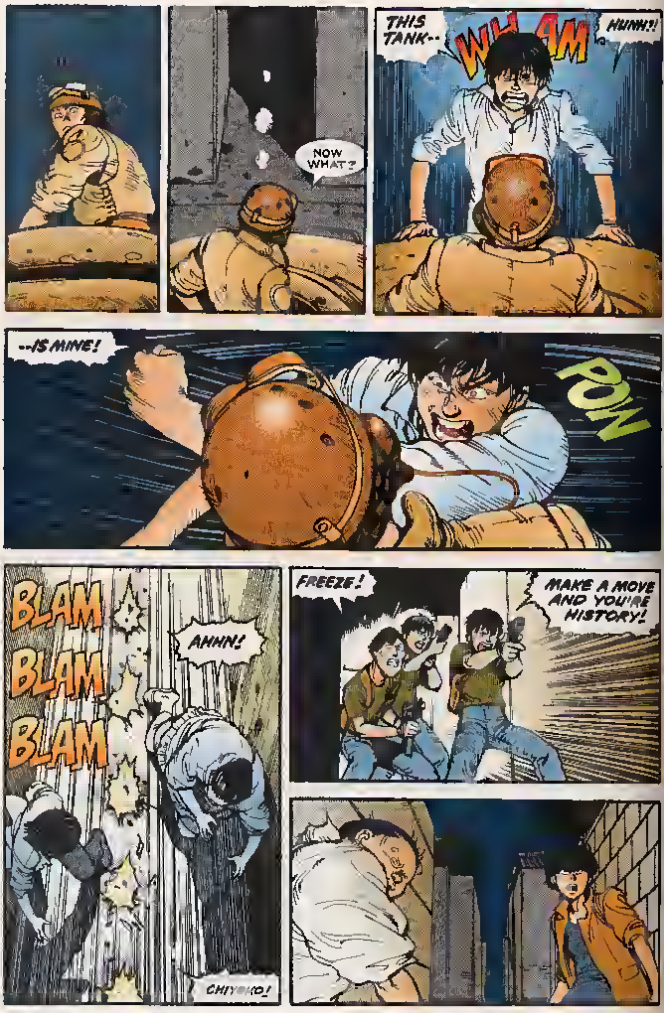
FFFFT
SHOOM
!
A FLARE!
KANEDA, LOOK!
THERE!
INCOMING AT TWO O'CLOCK!
ONCE WE'VE IDENTIFIED AKIRA, TAKE OFFENSIVE ACTION AGAINST THE REST OF THEM.

OOW!
EH...?
THOP
NOW!!
UGHK!
BLAM BLAM BLAM
!
MIKI!
SAKAKI
MOZU
!!!

THREE GIRLS, ..?
WITH POWERS LIKE OURS
PREPARE STERILIZE, TAKASHI!
WHO COULD THEY BE?!
POWER, EH?
JUST HOW POWERFUL ARE THEY, MASARU?
THEY CAME... FOR AKIRA...
THAT'S ALL I KNOW...

THEIR POWER IS LIKE OURS
BUT VERY LIMITED
EASY— EE CAREFUL
gong ongong
CORDONING OF THE AREA IS COMPLETE, SIR.
EXCELLENT. STAND BY
LET'S GO!

TAK TAK TAK TAK
THEY'RE THE ONES WHO TOOK AKIRA!
THIS WAY, CHIYOKO! DOWN THE ALLEY!
FORGET AKIRA! LET'S JUST GET OUT OF HERE!
HUNH?
A TANK!


NOW WHAT-?
THIS TANK--
WHAM
HUNH?!
--IS MINE!
POW
BLAM
BLAM
BLAM
AHHN!
CHIYOKO!
FREEZE!
MAKE A MOVE AND YOU'RE HISTORY!

TARGET TO THE RIGHT!
ROGER!
KLUNKLUNKLUN
WHOOPS.
KLUNK KLUN
KLAK
WHAT IS THAT?
KLUN
KLANK
KLANK
AND... FIRE!

FIRE AT WHAT, SIR?
FRONT AND CENTER!
BUT, COMMANDER... THAT'S A HOUSE!
THIS IS A WARNING SHOT. WE'VE GOT TO RESTORE ORDER. I'LL TAKE FULL RESPONSIBILITY.
FIRE!
BOOM

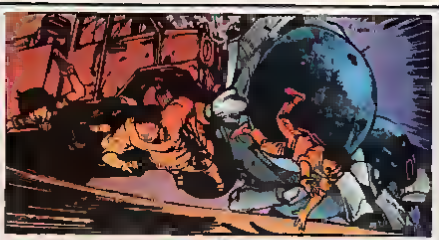
BOOM

.....
EEP!

NO ONE'S GIVEN THE ORDER TO ATTACK!

THAT SOUNDED LIKE A TANK.
YEAH

KAY, LOOK!



fear Akira's power and worry about the disaster **Tetsuo** may unleash. The children use their talents to help **Kay** and **Kaneda** follow **Tetsuo** to the Olympic site, below which **Akira** rests. There, they are almost reunited with **Ryu**, who is working undercover as a soldier.

Hoping to prevent a disaster, the **Colonel** follows with his troops and scientists. **Tetsuo** easily repels soldiers armed with the most sophisticated weaponry. Meanwhile, the scientists monitoring Akira's cryosleep surmise that even in hibernation Akira's power is responding to Tetsuo's psychic energy.

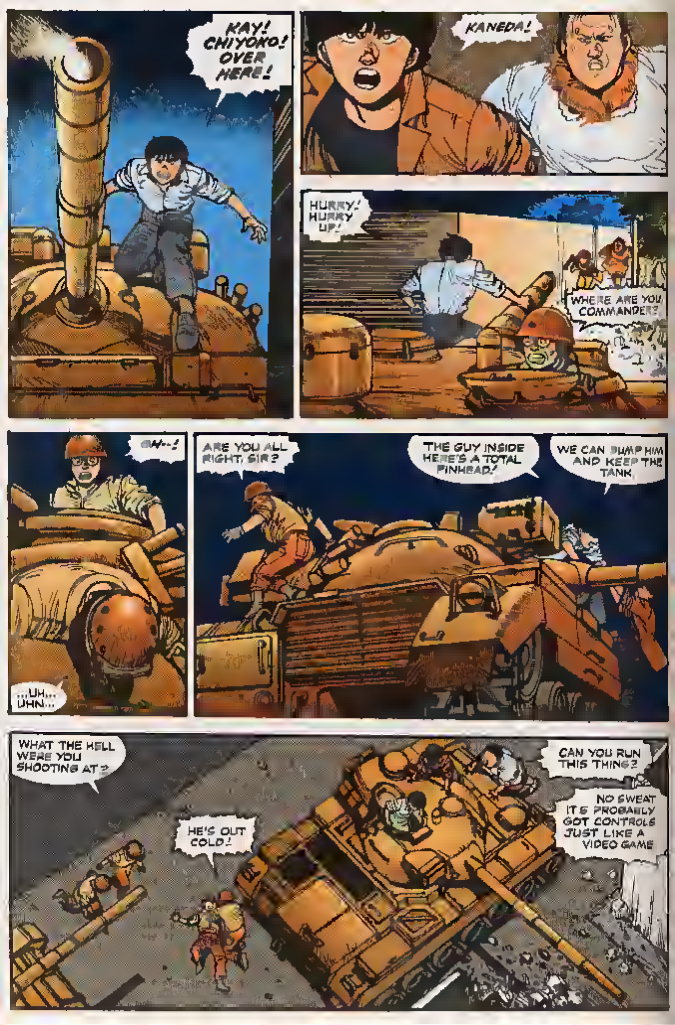
Tetsuo reaches Akira's resting place; the cryonic chamber begins to crack from within. **Akira** emerges as **Kay** and **Kaneda** watch from hiding.

The paranormal giant is still dazed and weak with the aftereffects of his coma. **Akira** is unable to speak, shy of bright lights, and easily ordered about. **Tetsuo** and he begin to make their way to the surface, followed by **Kay** and **Kaneda**.

Terrified of what may occur, the **Colonel** summons the powerful SOL military satellite and orders that its laser cannon be fired at **Tetsuo** and **Akira** who are separated by the blasts. **Akira** is saved by **Kay** and **Kaneda**, but **Tetsuo** is less fortunate. The laser strikes his left arm.

Neo-Tokyo is placed in a state of military emergency. The Army is backed up by "caretaker robots" who patrol the streets dealing harshly with looters and restoring order. The **Colonel**—who successfully manages to conceal the truth about what has occurred despite leaks—plans to

Kaneda | Kiyoko | The Colonel | Chiyoko


KAY! CHIYOKO! OVER HERE!
KANEDA!
HURRY! HURRY UP!
WHERE ARE YOU COMMANDER?
...UH... UHN...
ARE YOU ALL RIGHT, SIR?
THE GUY INSIDE HERE'S A TOTAL PINHEAD!
WE CAN BUMP HIM AND KEEP THE TANK.
WHAT THE HELL WERE YOU SHOOTING AT?
HE'S OUT COLD!
CAN YOU RUN THIS THING?
NO SWEAT IT'S PROBABLY GOT CONTROLS JUST LIKE A VIDEO GAME

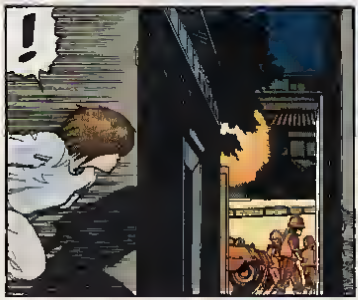
WRONG! THE DRIVER'S SEAT IS UP FRONT!
EH?
CHIYOKO, CAN YOU DRIVE A TANK?
MEDIC!
YUP
POWER STEERING AND AUTOMATIC SHIFT. PIECE OF CAKE.
OKAY, KEEP HER IN LOW GEAR, NICE AND EASY... LET'S ROLL.
HMM?
KLUNKLUNKLUN
WHERE DO YOU THINK YOU'RE GOING?!
HALT!
ROTATE THE TURRET! BRING YOUR NOSE IN
SKRRAZE

AFTER THEM!
YOU HAVE YOUR ORDERS!
GET THEM!

IF YOU CAN'T BRING THEM BACK ALIVE...

...KILL THEM!

tak
tak
tak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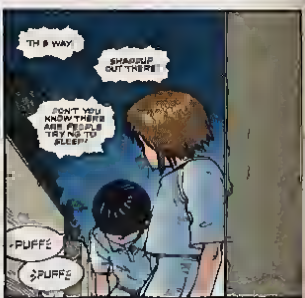

TH B WAY
SHADDUP OUT THERE!
DON'T YOU KNOW THERE ARE PEOPLE TRYING TO SLEEP!
PUFFF
PUFFF

THE MAKING OF AKIRA THE EPIC COMIC PART II—SCRIPTING

The scripting of the Epic version of **Akira** requires a detailed translation and westernization process involving approval by two seperate companies and a number of individuals.

Epic Comics first receives the English translation of **Akira** in volumes—each of the five Japanese volumes is 280 to 400 pages each. Epic is sent the translations of the volumes one at a time, as each is completed. Kodansha's translators, Yoko Umezawa and Linda M. York translate the Japanese to literal, straightforward English. The Kodansha volumes have been divided into 64-page Epic editions by former **Akira** editor Archie Goodwin. Each edition's translation, along with a copy of the issue's artwork, is then sent to Jo Duffy.

Jo Duffy then "Americanizes" the script. The direct, literal translation is often stiff, and the flow of the script, although fine in Japanese, changes entirely when translated.

"An idea that takes three words in Japanese," says Duffy, "may take 10 or 20 words in English."

Also, because of the length of the Epic issues, characters must be re-introduced every 64 pages. American readers should be able to pick up any issue of the series and identify the main characters within the first few pages.

Duffy completes the script, with careful attention to the onomatopoeia of sound effects and an even flow of language. She tries to Americanize **Akira** without taking away from the Japanese elements.

A panel from Kodansha's *Akira*, Volume 3.

Using her script, Duffy then marks the places on the artwork where the word balloons should go. The script is sent to the Epic offices where editor Margaret Clark checks it before sending to the staff of Kodansha in Tokyo for approval.

Epic receives the Duffy script back from Kodansha, complete with changes and corrections. The complete script, along with the balloon placements, is then sent to Michael Higgins for lettering.

Higgins draws in new balloons according to the balloon placements he receives from Duffy, and then letters all of the balloons as indicated by the script. **Akira** is unlike most comics in that some word balloons already exist, and he must draw the new balloons to fit with those drawn by Otomo.

"It's a question of balancing the American balloons with the Japanese," he says.

After Higgins returns the lettering to Epic, the lettering and the proofs of the original artwork (see article in **Akira** #13 on "mirror proofs") go into the Marvel 'Bullpen' for production. The Bullpenners carefully cut out the word balloons and paste them to the artwork according to Jo Duffy's balloon placements. A copy of the finished artwork with word balloons is then sent, once again, to Kodansha for corrections.

The copy is returned to Epic with corrections. Common problems include word balloon pointers that indicate that the wrong character is speaking, incorrect words or letters, and the occasional word balloon that should have been filled in with artwork before the proofs were made. Periodically, we encounter problems involving reversal, meaning that during the process of making 'mirror proofs', a panel or part of a panel was reversed when it should not have been. Finally, when all of the corrections have been made and the staffs of Epic Comics and Kodansha, are satisfied, the black and white artwork is sent to Steve Oliff and Olyoptics for the coloring process.

The same panel on the 'mirror proof' sent to Epic. Mash Room has replaced the Japanese balloons with art

KATSUHIRO OTOMO
writer/illustrator

YASUMITSU SUETAKE
chief assistant to Mr. Otomo

MAKOTO SHIOSAKI
SATOSHI TAKABATAKE
assistants to Mr. Otomo

HIROSHI HIRATA
designer • AKIRA calligraphy

AKIRA SAITO
designer • Kodansha edition

Kodansha Ltd.

YOKO UMEZAWA
with LINDA M. YORK
translation

KOICHI YURI
editor • Kodansha edition

YUKA ANDO
editorial coordinator • Tokyo

NORIYUKI OKAZAKI
managing editor • New York

Epic Comics

JO DUFFY
english adaptation

STEVE OLIFF
with the
OLYOPTICS COMPUTER CREW
colorists

MICHAEL HIGGINS
letterer

HARRY CANDELARIO
production

MARIE JAVINS
assistant editor

MARGARET CLARK
editor

CARL POTTS
executive editor

Is he really worth it? Is it worth the careers tossed aside in the headlong pursuit of perceived power? Is it worth the cost of exposing young paranormals to the force of martial law meted out by the army? Is it worth bringing down a government and ruining a brilliant military career with a coup d'etat? Is it worth the mindless violence and the lives that it has extinguished? Who or what is Akira that so many have been willing to pay the price?

KATSUHIRO OTOMO'S

AKIRA

0 24895 23008 1

use the emergency as an excuse to hunt down and destroy the resistance once and for all. Discredited and made a scapegoat following the disaster, the **Colonel** sets up a clandestine inner circle of military and intelligence officials still loyal to him; a circle **Nezu** is determined to expose.

Lady Miyako divines that **Nezu** can no longer be trusted. She calls upon **Sakaki**, a young girl trained in techniques of infiltration, observation and combat. **Lady Miyako** asks her to find **Akira**.

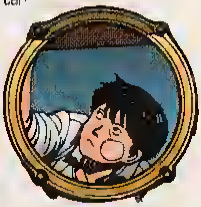
Kay and **Kaneda** take shelter with **Chiyoko**, a formidable women in the resistance. Without Kaneda's knowledge, **Kay** meets with **Nezu** and agrees to turn the still-somnolent **Akira** over to **Nezu**. When **Ryu**, unaware of what has occurred since he last saw **Kay**, also reports to **Nezu**, he treats **Ryu** scornfully, denies all knowledge of **Kay**, and does not tell him anything about **Akira**.

Sakaki has followed **Kay** from her meeting with **Nezu** to Chiyoko's hideout. She slips in and takes **Akira**. **Kaneda** is unable to stop her and he alerts **Kay** and **Chiyoko**.

The pair safely reach the street only to be cornered by caretaker robots. **Kay**, **Chiyoko** and **Kaneda** arrive in time to save them. **Sakaki** is stunned by a robot, the trio recovers **Akira**.

Despite warnings from **Lady Miyako** not to overestimate himself, **Nezu** plans to exploit **Akira** for his own purposes. He awaits the delivery of the paranormal child. **Kay** brings **Akira**, **Kaneda** and **Chiyoko** to a rendezvous on Nezu's boat. He whisks the paranormal boy away by helicopter and orders his staff to kill the three resistance fighters. They manage to save themselves and take control of the boat, and by a trick learn where the copter has taken **Akira**.

Meanwhile **Nezu**, rushing to where he has **Akira** hidden, is caught breaking curfew by soldiers who open fire upon his car!



Tetsuo

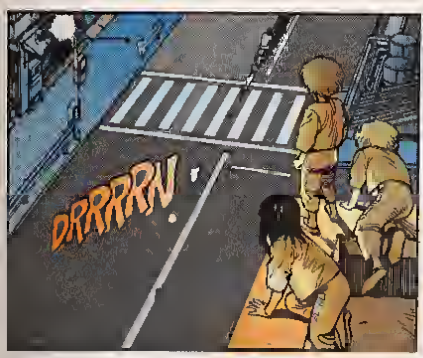
Masaru

Lady Miyako

Takashi

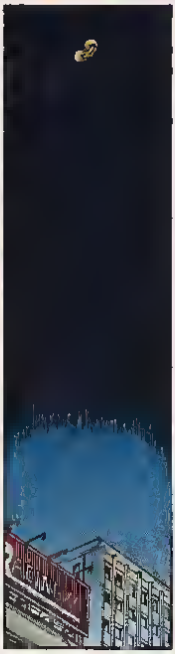
RRRN
TZNG KZNG
SKREEEE
VRNNN
!
RRRN

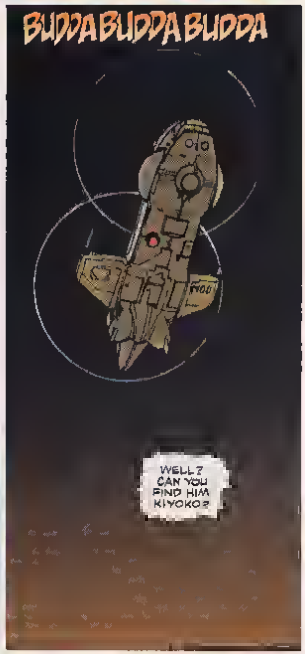
!
BOOM
FURE
AAIEE!
WHAT'S GOING ON OVER THERE?!
IF NEZU IS WILLING TO STIR UP ALL THIS TROUBLE SOMETHING REALLY BIG MUST BE UP!
drrrn
DRRRN


DRRRRRN!

WHAT DO YOU THINK, SAKAKI?
INTERESTING THAT THE ARMY'S GETTING INVOLVED.

MM...
LOOKS LIKE THEY'RE HEADING FOR NEZU'S HOME. LET'S GO!
foof




BUDDA BUDDA BUDDA
WELL? CAN YOU FIND HIM KIYOKO?